

EXHIBITOR'S
CAMPAIGN
BOOK

The Smartest of All Modern Comedy-Romances!

SAMUEL GOLDWYN
presents

Ronald
Colman

THE DEVIL
TO PAY

LORETTA YOUNG

SCREEN PLAY AND DIALOGUE BY
FREDERICK LONSDALE
UNITED ARTISTS PICTURE



MR. 1931 GOES
A-COURTING!

He Made Love in a Crazy Way and Women
Were Crazy About It!

"If I had a daughter like you and I thought a man like me
wanted to marry her, I should be as angry as your father is."

He did everything wrong, but he was always right in a
woman's eye. Gay . . . Carefree . . . Audacious and
Charming. The newest, the most delightful of modern
entertainments.



This design, exclu-
sive of the border,
is available in cut or
mat form. Order—
18—Four Col. Ad
(Mat 30c; Cut
\$1.00).

COMPLETE AUDIENCE WINNING CAMPAIGN

SAMUEL GOLDWYN
PRESENTS

RONALD COLMAN



Played by an all star cast. Directed by George Fitzmaurice from Frederick Lonsdale's screen play. Adapted by Sidney Howard.

"The **DEVIL TO PAY**" with LORETTA YOUNG

UNITED ARTISTS PICTURE

Playboy of the smart set . . . without a care in the world . . . irresistible, gay, charming . . . this audacious adventurer was a man among men and a lion with women. Entirely different . . . entertainment as delightful and invigorating as a day at the Riviera. Screenom's smartest player in the season's smartest play.



3—Two Col. Ad (Mat 10c; Cut 50c)

Town Wide Fashion Show

For Men

The many correctly smart costumes worn by Ronald Colman in "The Devil To Pay" suggests a store tie-up and contest with a leading clothing store on "What the Well Dressed Man Should Wear." If you make this exclusive with one store, select one that can make a complete display of men's wear—sport suits, business suits, morning wear, tail coat and Tuxedo. Include overcoats in season, and all accessories proper for each occasion, such as shirts, ties, collars, shoes, socks, hats, gloves and sticks. When you have your store tie-up arranged, start a contest on the same subject, the store to offer prizes and the theatre to give tickets for the best and most nearly correct articles on "Men's Proper Wear For All Occasions." For a throwaway advertising this feature of your Fashion Week, get from a clothing store a chart showing all the details of proper wear for all occasions. Use this information for one side of the throwaway—first, taking out some of the items and substituting a question mark (?). For a heading use copy like this: "Can You Dress Yourself?" and underneath in very small type "(Properly for All Occasions?)" On the opposite side of the throwaway explain the contest, announce your prizes on the upper half and on lower make your presentation of the picture and date. Have these wrapped in every bundle sent out by the store you tie up with. See also suggestions in the adjoining column "For Women." A combination men's and women's fashion show will make an appealing novelty. A Ronald Colman likeness contest could be staged with this, making a big evening.

For Women

Set in a society atmosphere, the women characters in "The Devil To Pay"—from Loretta Young to the extra people in the ball room scene—wear smart clothes appropriate for the particular occasion throughout the picture. Stills available in your sets of 30 and 20 show off these creations to fine advantage.

This suggests not only various fashion window tie-ups, but a fashion week and show—always an attraction. Window displays, mannequins in the stores and in your theatre, displaying the latest styles; special advertising and publicity, essay contests and style idea contests, can be arranged with prizes from both the store, or stores, and your theatre. Give a prize to the girl who wears a costume most nearly resembling that of Loretta Young in any selected scene. A department store that handles both women's and men's wear, could make an extraordinarily attractive double window display of men's and women's costumes for all occasions. There is also the regular fashion show angle to be held at your theatre, with various stores supplying costumes to their own entrants, or to volunteer entries in the contest. On such an occasion, if you have girl ushers, have them wear evening gowns. If you do not make a one-store tie-up for the week, enlist as many women's and men's wear stores as you can, and have the newspaper solicit for a co-operative double page spread ad. Large space users will get their usual break, and the smaller shops will profit by being included in an exclusive feature spread. The title can be worked in nicely by stressing the "importance of correct wear," or there will be "The Devil To Pay," etc.

IDEAS THAT CLICK

ESSAY CONTESTS

Your newspaper is always in the market for a good circulation builder. These interesting topics for essay contests tying up with the star and the picture provide them with the material they are seeking. Offer tickets to the winners in the name of the newspaper. Use your program to help put over the contests.

"If you were a poor man, and honestly loved a wealthy girl who was fond of you—would you ask her to marry you?"

"If you were a wealthy girl, would you take the risk of marrying a poor man who said he loved you?"

"Tell a story from real life of a wealthy girl and a poor man, who married and lived happily."

"Did you ever have to 'put up a front' when broke—and how did you do it?"

"If you had your choice, which would you rather be—a sober, industrious citizen, whose life never varied from day to day, but who never suffered poverty or hardship—or, a happy-go-lucky, devil-may-care, lovable chap, who though sometimes flush, and sometimes broke, lived a full life?"

"In how many pictures have you seen Ronald Colman? Which did you like best, and why?"

"Should a man ever be judged by his clothes?"

PROGRAM COPY

Ronald Colman, as the star in Frederick Lonsdale's sophisticated smart comedy-drama, "The Devil To Pay," appears in a role that will delight his millions of admirers, and amaze them with the versatility of his genius.

To his repressed characterization of the sightless hero in "The Dark Angel," the grim courage of his "Bulldog Drummond," the artful resourcefulness of his "Raffles," and the many romantic parts that have made him the best loved lover on the screen, Ronald Colman adds a far different role. Here he plays a happy-go-lucky prodigal son who, after a year or two in Africa, where his father has sent him to "make something of himself," he hungers for the lights and delights of London, and returns—broke, but undaunted.

The disgusted parent threatens him with disinheritance. Never having been in love, the audacious hero decides to marry for money. His recklessness; his headlong love-making (when he meets THE Girl); an already accepted rival, and the ambitions of two purse-proud fathers, are spicy ingredients in a swiftly moving plot, told in witty dialogue. Brisk, smart and sophisticated, in settings that are as rich as the high society locale, "The Devil To Pay" presents a new Ronald Colman in entrancing entertainment.

Page Two

Get over the smartness and the modern flavor of the story—and play to packed houses.

CATCHLINES

As a love story, "The Devil To Pay" is well worthy of the best-loved lover of the talking screen.

Five minutes after Ronald Colman's first appearance you will be all for him. If your wishes could help him, he'd win the fortune—the girl—and a lifetime of happiness.

No more fascinating tale of love ever depicted by book, stage, or screen.

Ronald Colman in a new role of virile manhood—with a gracious, smiling suavity, that will add to his already enormous prestige.

The talking screen's most—magnetic personality, fascinating lover, devil-may-care hero, best loved-lover.

The diverting drama of the love quest of a prodigal son.

He spent his last penny on a dog—and a girl; and the dog proved faithful.

He was nearly broke, so he bought a dog, and took a dancer to dinner.

The talking screen's most accomplished star, in a role specially written for him by that past master of smart, sophisticated comedy—Frederick Lonsdale.

A Ronald Colman—handome, suave, devil-may-care—whom you have never seen before in such a complete adventure in love!

A prodigal son—disinherited, broke—he had never loved, and decided to marry for money. And THEN he met a GIRL!

Never having been in love, he decides to marry for money. Cupid takes a hand, and there's "The Devil To Pay."

Happy-go-lucky, devil-may-care, the stony broke prodigal finds there's the "Devil To Pay,"—and pays him.

High Hat Manners—Sophisticated Faces—Smart, Swanky People in All Sorts of Places. Prodigal, Broke, but Cheerful, decides to Wed for Money, Meets the One Woman—Life's No Longer Funny. Wins the Girl, to Lose Her, Rival in the Way—What a Merry Mix-up—with the "Devil To Pay!"

The talking screen's most accomplished actor in a new role that reveals his astounding versatility . . . A cheerful, audacious, stony broke prodigal son, who, bent on marrying for money, finds himself in Love—then there's "The Devil To Pay."

The talking screen's most accomplished, and best loved star . . . in a sophisticated role that reveals his amazing versatility.

A true love story—fascinating beyond belief—between a prodigal son and an ambitious heiress—told in a plot of rapid and dramatic action, replete with witty dialogue and surprising situations, in the smartest of settings.

Sophisticated!
Modern!
Gay!

RONALD COLMAN
PRESENTED BY
SAMUEL GOLDWYN
"The **DEVIL TO PAY**"
with LORETTA YOUNG
A departure . . . something new in pictures. Gay devilment . . . smart sophistication . . . delightful romance. Ronald Colman in a smart role in his smartest picture. The most up-to-the-minute entertainment of the season.

5—One Col. Ad (Mat 05c; Cut 30c)

Sparkling Showmanship for a Sparkling Picture AND the World's Most Brilliant STAR

MARQUEE and LOBBY DISPLAYS



The paper prepared for your use on "The Devil To Pay" permits the making of a variety of marquee and lobby exhibits which are certain to attract the attention and stimulate the interest of passersby.

The animated figures in the twenty-four sheet are perfect for a marquee display at either side of your theatre front. At the base of a skeleton frame work set a cut-out of the couple. Above place silhouettes of the pair on a diagonal line so as to effect the arrangement shown in the panel at the lower right. The silhouettes are to be mounted on scrim in back of which are lights. Light up each of the silhouettes from the highest to the lowest in succession to give the illusion of a descent. Then throw a spot on the cut-out from the twenty-four. Repeat this intermittently. It is an unescapable eye-catcher.

A similar attention-getter can be made up with the use of this cut-out by placing it at the base of a frame-work running up to the theatre wall. In the frame work wire lights and fix it so that the topmost bulbs light first, then those below them and so on till they reach the cut-out at which time the spot is focussed on the illustration. The arrangement should be so handled as to give the impression of speed such as is achieved in a cartoon through straight lines drawn back of the wheels of an automobile or runner. This idea is illustrated at the right.

Smart Silhouettes

In the New York campaign for the \$2.00 top run of "The Devil To Pay" silhouettes were used as illustrations in the ads. The effect was quite unusual and very smart. Similarly commanding displays can be made up for your lobby. Prepare silhouettes of a high hatted socialite, two fashionably dressed women and a bounding dog (as shown in the illustration at the left) and affix it to either side of your lobby. Arrange similar exhibits in front of your theatre and in the windows of merchants tying up with your showing. The figures shown in your theatre should be life-size, those in the stores miniature models. Maximum effects can be attained with these silhouettes by mounting them on thin layers of wood cut to the outline of the figures with a scroll saw. Paint the top and edges of the wood cut-outs in contrasting colors, and mount the whole of them on a painted compo board background. The lettering can be set off in high relief through the same process.



Lobby Displays

A child's chute, or slide, obtained from a toy store or department store, can be set up in the lobby. Fix at the top, as though just starting to slide down, two large dolls, dressed to represent Ronald Colman and Loretta Young as shown in Still No. 60.

Put a small glass wall case on a pedestal; line the back with velvet. Pin to it a check reading "Pay to the order of Willie Leeland \$5,000 (signed by) Dorothy Hope." Underneath a type-written card, reading "He sent her check to his rival — and there was 'The Devil to Pay.'"

The Smartest of all Modern Comedies!



SAMUEL GOLDWYN PRESENTS
Ronald Colman
IN
"THE DEVIL TO PAY"
with LORETTA YOUNG
UNITED ARTISTS PICTURE

A delight for up-to-the-minute audiences—from the pen of Broadway's favorite author—Frederick Lonsdale.

THE MAN A DOG BLACKMAILED!

The pup insisted!

"It's nothing but blackmail, old fellow, but I'm going to buy you—" so he spent his last shilling for the dog with the pleading eyes. You'll enjoy yourself thoroughly watching the adventures of this devil-may-care vagabond in dress clothes whose gay escapades were the talk of the town. Here is romance unlike anything you've ever seen.

4—Two Col. Ad (Mat 10c; Cut 50c)



SAMUEL GOLDWYN PRESENTS

Ronald Colman
IN
"THE DEVIL TO PAY"
with LORETTA YOUNG
UNITED ARTISTS PICTURE

UNITED ARTISTS PICTURE

The ultra-smart romance of a vagabond aristocrat!

He never took things seriously, spent money like a Croesus on holiday, took his loves lightly till he lost his heart to the one girl he determined he'd never marry.

More unusual than a trip to Mars; more intriguing than a continental flirtation; more audacious than a coquette's smile. Here is high comedy told in the grand manner.

6—One Col. Ad (Mat 05c; Cut 30c)

Colman Biography

The life-story of Ronald Colman is as thrilling and interesting as any of the pictures in which he has starred. This popular favorite fought in the World War, came to the U. S. without funds to seek fame and fortune, played leads on Broadway, gambled all to be a picture favorite and scored in his first film, "The White Sister" starring Lillian Gish.

This serial story is in five installments each of which runs about a thousand words. Here is the authentic biography of screenom's outstanding romantic star. Get your paper to play it up big with photos of Colman and scenes from his latest picture. Mimeographed copies of this feature are available at United Artists exchanges FREE OF CHARGE.

PLAYWRITING CONTEST

Arrange a playwriting contest with the co-operation of your favorite evening paper. Keep it simple. Have the announcement run on the motion picture page, and let the motion picture editor, a society woman, and yourself, act as judges. Make your own rules, and arrangements for prizes. The Contest:

"The hero, son of a wealthy father, is a young man who has never been in love. Broke, and in disgrace at home, he decides to marry for money. He is a happy-go-lucky, handsome, lovable chap. He falls in love with a girl and forgets money. To please an ambitious father, the girl has become engaged to a needy, but titled foreigner. She returns the hero's affection, but both are threatened with disinheritance by their respective fathers, if they marry each other. In the hero's past is an actress of whom the girl is so jealous she threatens to give him up if the hero even says goodbye to her. Does he see her, and what are the consequences? Does the hero dispose of the rival, and how? Does he win the girl and the fathers' consent? . . . Work out the plot and the story to a satisfactory ending and submit your solution in synopsis form in not more than 500 words. For the best solution submitted, etc."

WINDOW TIE-UPS

| | |
|----------------------|--------------------|
| AUTOS | 63 |
| BAKERY STORES | 19, 20 |
| BEAUTY PARLORS | 38, 41, 53, 77 |
| BLANKETS | 68 |
| BOOK STORES | 17 |
| CARPETS & RUGS | 32, 60 |
| CHINAWARE | 17, 19, 20, 77 |
| COSTUMERS | 82 |
| DAIRIES | 19, 20 |
| FLORISTS | 19, 38, 60, 77 |
| FURS | 19, 25, 32, 55, 63 |
| GIFTS | 33 |
| GLASSWARE | 19, 20, 77 |
| GROCERIES | 19, 20, 68 |
| HAND BAGS | 33, 63, 68 |
| INTERIOR DECORATORS, | 6, 32, 53, 77 |
| JEWELERS | 6, 7, 80 |
| LAMPS | 17, 76, 77, 80 |
| LEATHER GOODS | 28, 31, 32, 35 |
| MAIDS' UNIFORMS | 76 |

These stills will be found in your sets of 30 and 20. Use them to tie-up with the leading dealers in town.

| | |
|--------------------|-------------------|
| MAKE-UP SHOPS | 38, 41, 53, 77 |
| MEN'S APPAREL | 6, 9, 18, 32 |
| MEN'S HATS | 56, 60, 63, 66 |
| MEN'S SHOES | 7, 56, 60, 63 |
| MIRRORS | 18, 35 |
| OFFICE FURNISHINGS | 3, 4 |
| PETS, DOGS | 3, 4, 35, 65, 66 |
| PICTURE FRAMES | 18, 32, 36, 77 |
| PILLOWS | 18, 80 |
| PIPES | 3, 4, 35 |
| RAILROAD COMPANIES | 60, 68 |
| SILVERWARE | 19, 20, 77 |
| STATIONERY | 4, 18 |
| TELEPHONE CO. | 3, 41, 80 |
| WOMEN'S APPAREL, | 6, 28, 35, 38, 40 |
| WOMEN'S GLOVES | 7, 19, 33 |
| WOMEN'S HATS | 25, 56, 60 |
| WOMEN'S HOSE | 63, 68 |
| WOMEN'S SHOES | 7, 55, 60, 68 |

You Are Cordially Invited to Attend the Opening Performance of
RONALD COLMAN

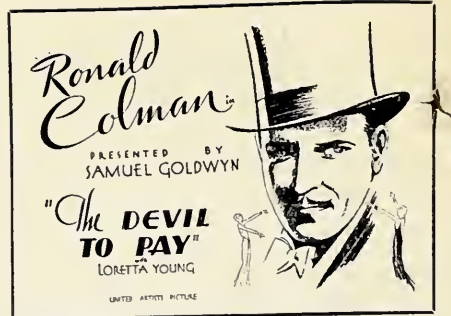
in
"The Devil To Pay"

A Sophisticated Comedy-Drama by Frederick Lonsdale With Loretta Young and a Distinguished Cast No Advance in Prices

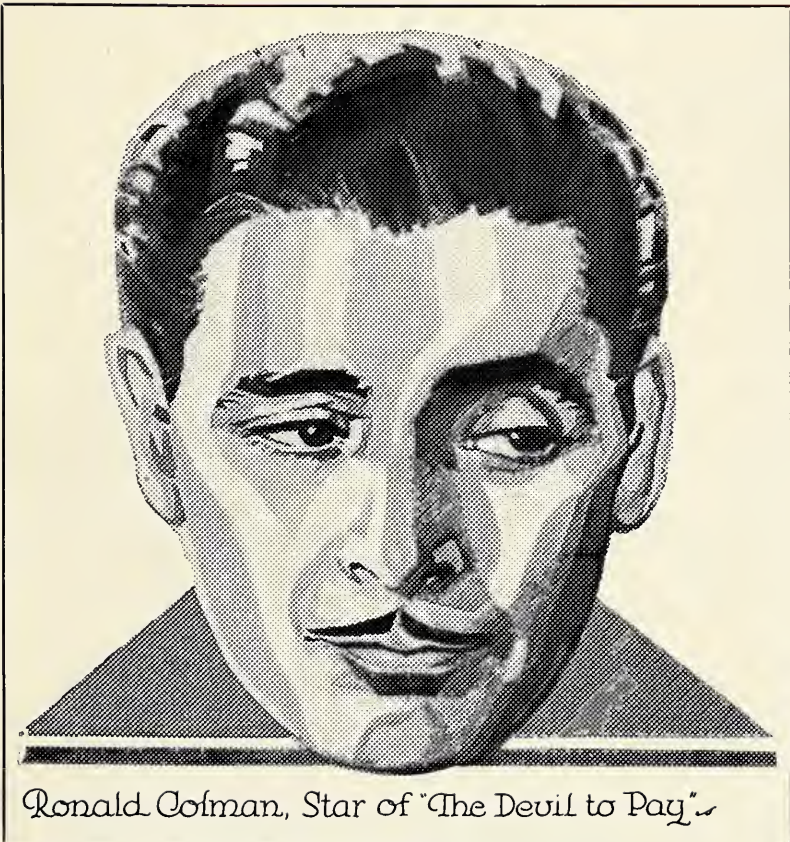
SOCIETY OPENING

Mail invitations to a carefully selected list. Use a large baronial size card and envelope. The hat, stick, and gloves cut shown on pages 2 and 3 can be placed at top of printed invitation, or at the lower left side. Copy might read as in box at left.

A GREAT Star-In A GREAT Picture Merits GREAT Showmanship!



8—One Col. Ad Stag (Mat .05c
Cut 30c)



Ronald Colman, Star of "The Devil to Pay"

16—Two Col. Caricature (Mat 10c; Cut 50c)

COLMAN LIKENESS CONTEST

Tie up with a popular evening paper. Announce the contest, and the prizes to be given to the man who most nearly resembles Ronald

Colman; with others for entrants in the order of their near likeness. Keep interest alive by a daily story, illustrated with a different portrait of the star each day. Award the prizes by applause volume of your audience on your own stage. For a real novelty make a life size solar print enlargement of a portrait of the star in evening dress from a still. Mount and cut out, and pose contestants in similar costume alongside the cut out for the decision of your audience. Distribute contest throwaways bearing Ronald Colman's portrait—liberally.

RADIO TALK

Because I have a surprise for you, I am going to talk for half a minute about the importance of surprise. Our most interesting friends are those who are always doing something surprising. Surprise is one of the elements of greatest importance in the drama. And so it is with motion picture stars. True, we are often loyal to screen personalities though their every trick of speech, or expression, or gesture is familiar—whatever their role. Then there are those who may vary their style slightly, under good direction, and lastly—their is pure genius—such as—Ronald Colman. Though he is always the Ronald Colman we admire, he is constantly surprising us with an amazing versatility in such widely varying roles as the blind man in "The Dark Angel," the perfect lover in many romantic plays, the grimly desperate Bulldog Drummond, and the polished, suave and artful Raffles.

For Ronald Colman is not content to be merely a pleasing personality. Always he gives you the self that you love, but with each characterization he gives you something more that comes as a surprise. His originality and versatility are inexhaustible. Because his public means everything to him, he gives you something to which you respond. You care because he cares. And now he has a happy surprise for you. As a prodigal son, broke, but devil-may-care, he is a rollicking playboy; making mad love to an heiress; defying his wealthy father and hers, and his rival as well. A smart, sophisticated comedy drama in a high society setting; with surprising situations spiced with witty dialogue, you will rave over "The Devil To Pay" by Frederick Lonsdale, famous playwright, and see an entirely different Ronald Colman in this, his latest picture which opens at the Theatre on

DOG CONTEST

Arrange for a puppy show of wire-haired fox terriers in your lobby, with tie up at an animal or pet shop. Nothing attracts more attention than puppies, and they will cause less trouble than full grown dogs. Get the co-operation of the S. P. C. A., or a local bench show committee, on a throwaway on the care of dogs, or similar subject. Put a smart looking man of the Colman type on the street, with a well-washed, good-looking wire-haired terrier on leash. Have your presentation worked out on the dog's blanket. Work the title into announcements, as for instance, "When a man loses his favorite dog, there's 'The Devil To Pay.'" Give terrier pups as prizes for any dog contests you run.

SAMUEL GOLDWYN
PRESENTS
Ronald Colman

"THE DEVIL
TO PAY"

with
LORETTA YOUNG

UNITED ARTISTS PICTURE

7—Two Col. Ad Stag (Mat 10c; Cut 50c)



NEWSPAPER

... SERIAL Free

"The Devil To Pay," written by that past master of sophisticated comedy drama, Frederick Lonsdale, is a particularly good subject for entertaining newspaper fiction. As author of the famous stage plays, "Spring Cleaning," "Aren't We All?", "The Last of Mrs. Cheney," and others, Lonsdale always has an amusing story to tell, and tells it in a smart, witty style. For use in advance of your opening, we have had written for you an enthralling newspaper serial based on "The Devil To Pay," divided into installments, of about words each. With so popular a star as Ronald Colman, cast in one of his most attractive roles—that of an audacious, devil-may-care prodigal son who decides to marry for money, this story will be enjoyed by every reader of the paper with which you plant it. Considered as a circulation builder, you need not hesitate to offer it to the best paper in town. It is the best of popular material, which, if issued by a syndicate, any editor would gladly pay for.

Ask the circulation manager to boost it in advance by such copy as this—in display form: "Read 'THE DEVIL TO PAY' serial, novelized from Ronald Colman's latest talking picture, a smart comedy drama by Frederick Lonsdale, famous author of many brilliant stage successes, etc. You'll enjoy every line of it. Order your paper in advance to be sure of getting every installment of this fascinating, sophisticated comedy. First installment starts, etc."

Ready for you at your nearest United Artists Exchange in mimeograph form, with newspaper heading cut as shown. Order now, and plant a week in advance of your opening.

It costs you nothing.

SAMUEL GOLDWYN
PRESENTS
Ronald Colman



"The DEVIL
TO PAY"
with LORETTA YOUNG

Made by the producer of
"Whoopee," "Raffles" and
"Bulldog Drummond."

UNITED ARTISTS PICTURE



The kind of romance the whole world lives for! The kind of man men admire and envy! Adored by women! Gay... audacious... carefree, utterly charming... who did everything wrong, but was always right in a woman's eyes. Gay devilment... polite improprieties... with nonsense by Frederick Lonsdale, famous author of "The Last of Mrs. Cheney."

2—Three Col. Ad (Mat 20c; Cut 75c)

TEASER COPY . . .

Run the following as teasers, offering free tickets to those who correctly complete the sentences (with the title of the play), and submit the best ten word slogan:

"He spent his last penny on a dog and a dinner. Then there was—"

"He sent her check to his rival, while he prepared to leave for foreign parts—"

"Stone broke, threatened with disinheritance, he fell in love, and there was—"

"Even after he picked a Derby winner, this lovable playboy—"

"He promised his sweetheart he'd never see the actress again, but he did, and—"

"He is the best-loved lover on the screen; he has played a man of bulldog courage; acted as a society burglar; who is he, and what vastly different role does he play in—"

BALLYHOOS

Engage a man to wear a full-dress regalia provided with lighting apparatus concealed under his shirt front. Spell out the title of the picture with opaque letters pasted on the underside of the shirt front. When the light is lit the copy will be visible to passers-by.

Have a man in formal clothes and a high hat drive through town in a sport model racer with a fashionably dressed beauty at his side. Letter copy of the sides of the machine reading "We're giving the merriest party you've ever attended at the Theatre tonight. Come and have the fun of your life watching Ronald Colman as the happy-go-lucky adventurer who turns things upside down till there's "The Devil To Pay." Run the star and the title in large lettering.

ANOTHER "DIFFERENT TYPE" SCREEN PLAY CHALLENGES RONALD COLMAN'S GENIUS

New Colman Seen in "The Devil to Pay"

COLMAN SAYS POPULARITY ACCIDENTAL; GRATEFUL TO PUBLIC FOR HIS SUCCESS

Famous Star's "The Devil to Pay" Presents Him in a Playboy Characterization that Calls for Deft Portrayal

Lovers of talking pictures are wont to make special note of each Ronald Colman picture. He has the happy faculty of presenting with every new release the personality that they love, but in a markedly different guise. Nor will they be disappointed when they see his latest vehicle "The Devil to Pay," a comedy drama by Frederick Lonsdale, that comes to the Theatre.....

A list of the temperamental geniuses of the cinema whose plaint is that they never get a good story, could never include the name of Ronald Colman; and if ever he did find himself cast in an unworthy screen play, there is little doubt that he would make his own role in it an outstanding example of what a really fine actor could make of even poor material.

Happily, the idol of millions of talkie lovers may cross that bridge when he comes to it. Never a glimpse has he had of it as yet. Beginning with his first American screen appearance in "The White Sister," on through a long list of romantic plays with Vilma Banky, starting with "The Dark Angel," to his incomparable "Beau Geste," "The Rescue," and "Bulldog Drummond," down to his more recent "Raffles," and the current comedy-drama, his stories have been good.

Ronald Colman's genius, giving him perfect mastery of his every role, have enabled him to rise triumphantly above every story, cast, direction, or any other of the multitudinous elements that enter into motion picture production.

In again ringing the bell, so to speak, in "The Devil To Pay," he is most fortunate in all these particulars. A lavish Samuel Goldwyn production, set in Colman's loved London atmosphere, supported by a fine cast of players, together with a screen story and witty dialogue by a famous playwright who is a personal friend of the star as well; all these important factors combine in making Ronald Colman's latest picture rank with his best. In short, under the direction of the inimitable George Fitzmaurice, Samuel Goldwyn is about to launch another Colman triumph. As a happy-go-lucky, scapegrace prodigal son, the talking screen's "best loved lover" proves his mastery of sophisticated modern comedy drama.

Playing opposite the star is Loretta Young, who though young in years as in name, is already an established screen player. Starting her career in pictures as a child, she withdrew for a number of years to complete her education. She will be remembered as the lead with Lon Chaney in "Laugh, Clown, Laugh," and for her work in, among others, "The Squall," "Loose Ankles," "The Forward Pass," and "Fast Life." In "The Devil To Pay," Miss Young plays a breezy young heiress, in love with, and loved by, Colman.

The third of the play's amusing triangle in the picture is Myrna Loy, who brings to the role the required pulchritude, an unquestioned acting ability, and the experience of good parts in "The Black Watch," "Don Juan," "The Squall," and "Cameo Kirby."

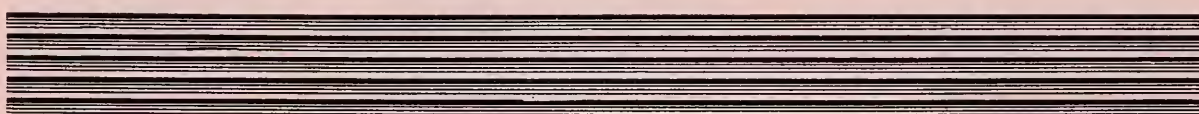
Every prodigal son must have a father, and since in this instance the parent was a typical Britisher, master in his own house, no happier selection for the part could have been made than that of Frederick Kerr. This fine English actor who has appeared in more than 200 original productions on the English and American stages, was brought to Hollywood from New York especially for this important role.

Miss Young's screen father is no other than David Torrence who, before his successful picture accomplishments ornamented the speaking stage in support of Richard Mansfield, Julia Marlowe, George Arliss, and Jane Cowl. He has appeared on the screen in "Inside the Cup," "The Light That Failed," and many others, including "Tess of the Storm Country," with Mary Pickford.

In the minor roles are those capable players, Paul Cavanagh, Florence Britton, Mary Forbes, and Crawford Kent.

"The Devil To Pay," described as sophisticated comedy drama, is an original screen play, both story and dialogue having been written by Frederick Lonsdale, whose popularity in his native England bids fair to be seriously rivalled by his growing American acclaim. Widely known to stage devotees as the author of "Aren't We All?", "Spring Cleaning," "The Last of Mrs. Cheney," and other smart comedies in the modern manner, he was particularly well fitted to produce a screen drama for Ronald Colman, a friend of many years.

Dramatist Frederick Lonsdale reveals a hidden side of Ronald Colman's character in the star's latest picture, "The Devil To Pay," which comes to the Theatre on Ronald Colman is thought by casual acquaintances to be cold and forbidding—the very opposite of the playboy role in which he is cast by the author of "The Devil To Pay." But even those who know him only as a shadow on the screen can detect in his emotional make-up the kindness, the cheerful, happy-go-lucky, why-worry temperament that he portrays so well in his latest production.



The customers will walk out talking about it—and howl.
M. P. NEWS

A talker that is fast — and smooth throughout — with plenty of name draw.

10—One Col. Star Head (Mat 05c; Cut 30c)

Ronald Colman, Star of "The Devil to Pay"

SAMUEL GOLDWYN presents

Ronald Colman in "The Devil To Pay"

with Loretta Young
Screen Play and Dialogue by
FREDERICK LONSDALE

UNITED ARTISTS PICTURE

DIRECTOR George Fitzmaurice
Assistant Director H. B. Humberstone
Dialogue Coach Ivan Simpson
Photography George Barnes and Gregg Toland
Art Director Captain Richard Day

Film Editor Grant Whytock
Sound Engineer Fred Marr
Story by Frederick Lonsdale
Adapted to screen by Benjamin Glazer

THE CAST

Ronald Colman Willie Leeland
Loretta Young Dorothy Hope
Florence Britton Susan Leeland
Frederick Kerr Lord Leeland

David Torrence Mr. Hope
Mary Forbes Mrs. Hope
Paul Cavanagh Grand Duke Paul
Crawford Kent Arthur Leeland

THE STORY

Lord Leeland is amazed when, one morning, he picks up his paper and reads that his adventurous son, Willie, has auctioned off all the furniture and belongings he had given him two years previously, to make a living in South America; and that he is on his way home to London as carefree and irresponsible as ever. The young scapegrace has long tried the patience of his father, who at this latest escapade is furious, and swears that he will cut Willie off without a penny.

Arriving in London, Willie spends fifteen of his last twenty pounds on a handsome terrier dog, to which he gives the name of "George." With the remaining five he takes Mary Crayle, an actress with whom he once had a romantic affair, gayly off to dinner. Sending his luggage on to his home so that his father can vent at least some of his anger on that instead of himself, he settles down to a happy evening with Mary.

At nine the next morning he turns up at the parental mansion, interrupting his father's angry lecture by eating his breakfast and chatting with Dorothy Hope, a friend of his sister Susan, and a guest for the day. He falls suddenly in love for the first time in his life.

No one can be really angry at Willie for long, and after a stormy interview in which Willie has all the best of it, his father, instead of disinheriting him, gives him a hundred pounds which Willie promptly bets on a winner at the Derby. Motoring to the race meet in a smart car, with Susan and Dorothy at his side, he spends a glorious day.

That night, Mr. Hope, Dorothy's father, an aspiring wealthy manufacturer, intends to announce Dorothy's engagement to the Grand Duke Paul, but this the girl, who has fallen for Willie as he for her, prevents, by running off to her room, pretending that she has a headache. Her father is both angry and suspicious, having noted her attitude when Willie arrived at the ball. He believes that Willie is to blame for her suddenly ac-

quired indisposition. He warns her that if she dares to marry such a frivolous person, that he will disinherit her.

When he hears this Willie is overjoyed, as the only thing that has kept him from proposing to Dorothy is her money. But Dorothy becomes as deeply in love with Willie as he is with her, and tells him that she will give up all her prospects of wealth and marry him, poor as he is, if he will promise never to see Mary Crayle again, even to say goodbye.

Willie tries to tell Mary over the telephone that he is in love with another girl, but he cannot bring himself to break the news so abruptly and cruelly. He consults George, the terrier, and "they" decide to meet Mary by "accident" in front of the theatre, so as to tell her in person, while in intent, he will be keeping his promise to Dorothy.

Meanwhile Dorothy's father has learned the true situation, and has made her promise that if Willie ever sees Mary again she will refuse to marry him. He very much doubts Willie's sincerity, and considers him a fortune hunter. When Willie does accidentally meet Mary he is seen by a detective in the employ of Mr. Hope, to whom the meeting is promptly reported. Elated at this seeming confirmation of his suspicions he informs Dorothy. Dorothy can only believe that her father is right, and that Willie not only broke his word regarding Mary, but that he saw her for the purpose of getting money from her.

As a result she breaks their engagement, and intentionally insults him by handing him the next day, a check for five thousand pounds "in payment for the experience he has afforded her."

Willie cashes the check, and sends the money to the Grand Duke Paul in Dorothy's name. When the latter gratefully accepts it, and thanks her for it, all her suspicions as to Willie's motives vanish. He is restored to her favor, and eventually becomes a favorite even with Dorothy's father.

Famous Picture Star of "The Devil to Pay" Is Modest—Thinks Cinema Patrons Have Been Good to Him

"No actor in Hollywood has ever done anything important enough to be conceited about it."

Ronald Colman leaned back in the swivel chair at his desk in his studio dressing room and made the statement dispassionately. He meant it. It was, in a sense, his philosophy, and the reason—and a very good one, too—for his success in motion pictures.

The dressing room suites of the stars are supposed to reflect their personalities. Perhaps they do. The studio home of Ronald Colman consists of a living room, kitchenette, dressing room and shower. In the dressing room are the big mirrors, huge wardrobes and dressing table lamps that are necessary to the profession. The walls are stained a light tan and the room has an atmosphere of practicability and simplicity.

The living room has somewhat the same atmosphere. On the walls are framed photographs of scenes from earlier Colman pictures.

A couch, two or three chairs, comfortable ones, and a cloth covered table complete the ensemble except for Colman's desk, the usual flat topped mahogany desk of the executive. It is almost as if this star were a business man. Indeed, he is. Sole owner of the stock in "Ronald Colman, Incorporated," with a commodity for sale; one film star, male, 38 years old, and paying a dividend of some quarter million dollars per year.

Occasionally he tried to delude himself with the idea of quitting pictures, of far journeyings into 'alm southern seas with just a friend or two for company.

"When my contract is up," he muses, "I'm going to buy a yacht and go places. Maybe spend a year or two just roaming around."

Many stars have said they intended to quit pictures, but few of them ever retired willingly. It gets in the blood, this Hollywood, and one is never permanently happy away from it.

But to return to his theory about conceit and actors.

"We are just shadows on a screen," he said. "Talking shadows that can act a very little. Because we have faces of a certain size and shape, a voice that God gave us, and the requisite number of arms and legs, we, by some accident, find ourselves acclaimed. What of it?"

"I'm grateful to the public that has made me a success, but I don't think I'm conceited about that success."

As though setting his actions to his words, Colman lives quietly, unostentatiously, an invitation to the home of Ronald Colman is a rarity, and no photographs have ever been made of its interior.

He lives on the top of a hill near the heart of Hollywood in a little, backwater that seems to have been overlooked by the apartment house builders. From the road, all that can be seen is a long white wall with two doorways cut in it.

Going through the doorway one descends a flight of steps into a patio. To the left is the little house occupied by Charley Lane, one of Colman's oldest friends, who has now retired from pictures. To the right is the entrance to the hallway and living room. The latter has several choice paintings, big comfortable chairs, a fireplace and books everywhere.

His dining room, which opens off the living room, can seat but eight comfortably. Colman's parties are always small. A rough refectory table, English hunting prints and Wedgewood china, suggest somehow the Colman personality.

Straight out through the living room window one steps onto a porch, brick paved and furnished with wicker furniture. Cool awnings, a marvelous view across the Hollywood hills, and a closeup of the Colman tennis courts just below, makes it the most sought after spot in Hollywood during the summer months.

There one will usually find Bill Powell, stretched flat on his back watching Colman and Clive Brook or Dick Barthelmess get their daily workout on the courts.

But to come back to pictures. He has just finished Frederick Lonsdale's first original screen story—and likes it. It is "The Devil To Pay," which comes to the Theatre, on

"Lonsdale writes the best dialogue of any playwright, alive today," he says. "If the picture is a success, and everyone says it is the best thing we have ever done, it will be Lonsdale who deserves the credit."

Advance Stories of Varying Lengths

RONALD COLMAN'S VERSATILITY SHOWN IN HIS SPARKLING NEW COMEDY DRAMA

Original Screen Story with Smart Dialog by a Famous English Playwright Gives Popular Star Opportunity to Display Talent

Knowing Ronald Colman as an old friend, as well as an accomplished actor, Frederick Lonsdale, famed author of sophisticated stage plays, had little difficulty in providing his fellow countryman with a sympathetic role in "The Devil To Pay," which opens at the Theatre on Colman's name and fame were well established in America long before the advent of the talking picture. That he was one of the first and most successful exponents of the new screen art, was due to his previous training and experience on the speaking stage.

Invalided home from the war in 1917, he returned to the footlights in London, and it was there that Frederick Lonsdale, then as unknown as Colman in America, knew the versatile star as a popular leading man, and learned his capabilities. When, in response to Samuel Goldwyn's invitation to come to Hollywood to write for the screen, the presence of his old friend, and the opportunity offered to write for him, were no small part of the inducement. Lonsdale's sophisticated style as shown in his stage successes, "Aren't We All?", "The Last of Mrs. Cheney," and "Spring Cleaning," suggested the type of screen story he has provided for Colman's latest, and as many think, his best picture.

As presented by that amazing personality, the star's role is a characterization of suave subtlety, of grace and polish of manner; an unfolding of a dramatic figure of infinite charm, revealing, it is believed, more of the true Ronald Colman than is known to his picture public, or indeed, to any but his most intimate friends.

In "The Devil To Pay," as a scapegrace prodigal son who, unlike his scriptural predecessor, is by no means welcomed on his return to the parental roof, Colman has to win his father's forgiveness; broke, he sets out to win an heiress, not for her money, but because he loves for the first time; he has to win over too, the girl's ambitious father who insists upon her marriage with a Grand Duke. These are sufficient handicaps it would seem, even for a character in a screen play. But to an actor the role presents even greater obstacles.

While in real life we may grant a pitying indulgence to a scapegrace playboy, we want our screen heroes to command our respect and admiration. Branded as a ne'er-do-well, the player must win the favor of audiences made up of people who from birth have been taught to look askance at one who flouts parental authority, takes no heed of tomorrow, and in general violates every copybook maxim of tradition.

And therein is applied the subtlety of the art of Ronald Colman. His fine personality, innate gentleness, fine sense of fitness, audacious love-making, equable temper and disregard of both poverty and prosperity, win over his audience. The spectator becomes a rooter for the prodigal son. He wants him to win the fathers, the girl and a fortune, regarding his idle ways as a matter of no consequence.

There are many good and accomplished players who would make the character of a family black, or, say, grav sheep at least, a boring smart aleck, who though he might be amusing, as he must be with the surprising situations and witty lines of "The Devil To Pay," would get no sympathy or regard from his audiences by such portrayal.



Ronald Colman in "The Devil to Pay" with Loretta Young

13—One Col. Scene (Mat 05; Cut 30c)

Colman's interpretation makes the young man one of the most captivating and lovable characters he has ever created. He is to be both laughed with and at. In no former success has Colman displayed such winning characteristics as in "The Devil To Pay."

PUBLICITY PAYS

Your public is tremendously interested in motion pictures and motion picture players. Everything pertaining to the screen is of great concern to the vast majority of people in your town. The proof of this is the popularity of the movie fan magazines whose circulations run into the millions. Every article, every picture, every fact in these publications is confined to pictures and picture people.

The publicity stories in this press book afford you an opportunity of cashing in on this unparalleled reader interest through your newspapers. Let your paper enjoy the drawing power of a fan magazine and your theatre the record-breaking patronage that comes from an enthusiastic public.



Ronald Colman, Star of "The Devil to Pay"

9—Two Col. Star Head (Mat 10c; Cut 50c)

CORRECT ATMOSPHERE ALONE CONVINCING

Says Art Director of Ronald Colman's "The Devil to Pay"

There is science in art direction, take it from Capt. Richard Day, noted art director, who acted in that capacity in the production of "The Devil To Pay," Ronald Colman's latest talking picture which comes to the Theatre, on

To begin with, the picture's locale is England. As a happy-go-lucky prodigal son Colman takes Loretta Young to an amusement park, where, though his purse is empty, his heart is fairly bulging with love. Loretta, it seems, is the first genuine heart attack the sophisticated playboy has ever experienced.

Now, you'd think offhand, that a merry-go-round horse was—just that. A block of wood carved to represent an impossible sort of animal, and that nationality never so much as entered their inanimate lives—if there can be such a thing. But, you should see them in Colman's picture. By no stretch of the imagination can you conceive them to be anything but English.

In fact, you'd never mistake any animate or inanimate object as anything but English in all the production's many scenes—South Africa London high society, the park and race course, the hero's home, the heroine's ball—which was the purpose and intent of the art director, who is responsible for the atmosphere.

"Atmosphere," says Captain Day, "must be convincing, and the only known means of making it convincing is to have it correct in every detail. And that includes the English style in merry-go-round horses. That's what I mean by saying that there is science in art direction. For science is knowledge, and if you don't absolutely know what is correct, how in the name of St. George and the dragon, are you going to make it convincing?"

We leave it to you.

COLMAN'S LATEST IS "THE DEVIL TO PAY"

Noted English Dramatist Writes His First Screen Original

The Theatre will present on Ronald Colman's latest talking picture, said to be in a vein new to the star, which bears the title "The Devil To Pay." It is an original screen story and dialogue by the famous English dramatist, Frederick Lonsdale, well known on this side of the Atlantic for his numerous stage successes, "Aren't We All?", "Spring Cleaning," "The Last of Mrs. Cheney," and others. Though several of the Lonsdale pieces have been adapted for the screen, "The Devil To Pay" is his first attempt at writing directly for screen production.

The picture, described as a sophisticated comedy drama in the modern manner, has to do with the life and loves of Willie Leeland, played by Ronald Colman, wayward son of a wealthy and unsympathetic British peer who, in an effort to make something of his adventurous son, gives him a start in South Africa. The story opens with Willie, disgusted with his exile, and longing for the lights of London, auctioning his belongings to obtain money enough for a passage home. Never having experienced real love, he decides that he will marry a wealthy girl and settle down, independent of his father. Arriving in London with twenty pounds in his pocket, he spends it all in buying a dog, and in taking an actress, an acquaintance of former years, to dinner.

Next morning he meets his fate—falling deeply in love—and with an heiress, played by Loretta Young. Marrying for money, and marrying one he loves who has money, are viewed by Willie as irreconcilable. The dialogue is bright, witty and sparkling in the true Lonsdale manner, and the part of Willie was specially written to fit the engaging Colman personality.

FREDERICK LONSDALE, ENGLISH DRAMATIST VAINLY SOUGHT BY FILM MEN FOR YEARS

Finally Reaches Hollywood to Write Screen Story for Ronald Colman

Every producer in Hollywood has tried at some time or another to entice Frederick Lonsdale, the eminent English dramatist, to write screen stories and dialogue for motion pictures.

Lonsdale, who is a typical Britisher, refused to leave England; said he didn't like motion pictures, and although he agreed to the adaptation of his stage plays to the screen, refused to write anything directly for the "talkies."

Then Samuel Goldwyn, dean of motion picture producers, went to London on one of his vacation trips. He saw Lonsdale and induced him to come to Hollywood. That he was particularly asked to write for Ronald Colman, a fellow countryman and an old friend, was one of the inducements offered. Goldwyn returned to New York and Lonsdale agreed to follow. Indeed, he boarded the boat at Liverpool, only to get off at Cherbourg. He had changed his mind.

Innumerable trans-Atlantic telephone conversations followed. At last, Lonsdale took ship for New York, and finally landed in Hollywood. The result, ten months later, is the comedy drama, Ronald Colman's latest picture, "The Devil To Pay," which comes to the Theatre on It is the first screen story that Frederick Lonsdale has ever written directly for picture production.

A part of the story was written in Hollywood, a portion in New York, and the balance in London. Evelyn Laye brought the first installment with her from London to Hollywood; Colman brought another later, and the last of the story was brought to Hollywood by Lonsdale himself. When the picture had been in production ten days, Samuel Goldwyn saw the scenes that had been filmed.

"It's good," he said, "but it isn't worthy of Lonsdale's story and dialogue."

So, despite the fact that nearly \$175,000 had already been spent upon it, the picture was entirely scrapped; a new leading lady, Loretta Young, was selected, and George Fitzmaurice was engaged to direct the production.

Myrna Loy was cast as the actress, the third of an interesting triangle, the veteran English actor Frederick Kerr, was brought from New York to play Colman's father, and Florence Britton was engaged to play his sister.

David Torrence, who played the detective in "Raffles," was cast for the role of Mr. Hope, screen father of Miss Young.

Richard Day, who designed the sets for "Whoopee," created the backgrounds for "The Devil To Pay," while George Barnes and Gregg Toland, Goldwyn ace cameramen, photographed the production.

The story concerns the lovable vagabond son of a British peer, who returns to London for the seventh time, a bankrupt, and promptly falls in love with the wealthiest heiress in England. To comply with the wishes of her socially ambitious father, the girl is on the eve of announcing her engagement to a grand duke.



Ronald Colman in "The Devil to Pay" with Loretta Young

14—One Col. Scene (Mat 05c; Cut 30c)

With this as the basic situation, Lonsdale has woven a brilliantly clever and amusing story, that for laughter, romance and suspense has never been equalled by any Ronald Colman starring production.

The smart atmosphere of a London social season, and action in such widely varying settings as a palatial home, a princely ball room, an amusement park, and at the Derby race course, furnish an atmospheric and highly interesting background.

The sophisticated philosophy of these higher social regions is revealed in witty and screamingly funny lines, while all concerned are captivated by the charming personality, the audacity and gaiety of the society playboy, temporarily a prodigal son, but with no fatted calf sacrificed in his honor.

LORETTA YOUNG LEAD

Youngest of Leading Women Has Role Opposite Ronald Colman

Loretta Young who has the leading feminine role with Ronald Colman in his new starring picture "The Devil To Pay," which opens at the Theatre on was born in Salt Lake City, Utah, January 6, 1913. When she was four years old her parents moved to Hollywood where she appeared as a child actress—her first screen role, in support of Fanny Ward. There followed a series of child parts until she was seven, when she enrolled at Ramona Convent in Los Angeles.

Her grammar school education was supplemented with the study of dancing. From Ernest Belcher she learned ballet dancing, toe work, and stage routine, while Ruth St. Denis steeped her in the classic traditions of the purest forms of the dance art. Her intensive study, coupled with a lithe figure, and natural dramatic instinct, made her a competent and versatile dancer.

In the grammar school Miss Young was an average student, but after her early experience in the studios she found the monotony of school very drab. Her two sisters, Polly Ann Young and Sally Blane, were becoming famous screen ingenues, and their success filled Loretta with ambition.

Sister Polly Ann had finished a role in a Colleen Moore film and had gone to Salt Lake City on vacation, when Director Mervyn Le Roy called the Young home to secure her for a retake. Since the retake was to be a long shot and Polly Ann was not available, Le Roy, knowing of the sister's resemblance, asked Loretta to come to the studio in Polly Ann's stead. When Loretta, then known as Gretchen, arrived on the set, officials were so convinced of her screen possibilities that she was offered a First National contract. A small part followed.

After making tests of fifty girls in search of an ingenue who could give a mature emotional performance, Herbert Brenon gave Miss Young the lead opposite Lon Chaney in "Laugh, Clown, Laugh," in which she first attracted widespread attention. Returning to First National she firmly established herself with her work in "Scarlet Seas," "The Girl in the Glass Cage," "The Squall," "Loose Ankles," "The Forward Pass," and "Fast Life."

Miss Young is of fair complexion, with brown hair and blue eyes; is five feet, five inches tall and weighs 111 pounds. She is of the distinctly feminine type, and her dainty beauty, coupled with her demonstrated acting ability secured her the coveted position of leading lady for the popular Ronald Colman.

In "The Devil To Pay," she plays the part of the wealthiest heiress in England, betrothed by her aspiring father to a penniless Grand Duke. What is more to the point Ronald Colman as Willie Leeland a prodigal son type, falls in love with her at sight, which to many would not require any great effort.

Conscientious in her work, and serious in her efforts, she plays with an ease and grace that is denied many older, and more experienced women of the screen.

Loretta Young Has Rapid Rise to Fame

Loretta Young, who has the leading feminine role in Ronald Colman's "The Devil To Pay," which comes to the Theatre, was born in Salt Lake City, Utah, January 6, 1913. She became an actress at four and retired at seven to enter a convent. Her first screen engagement came through her pinch hitting for her sister. Her pictures include "The Squall," "Loose Ankles" and "Fast Life."

Biographies and Special Features

Biography of Ronald Colman

A ROMANTICIST TURNS COMEDIAN

Screen's Best Loved Lover Appears in "The Devil to Pay"
Smart Comedy Drama Written for Him by
Famous English Dramatist

Not as a sad and sombre lover, but as a laughing, carefree prodigal son, will Ronald Colman go down in the annals of film history—and who can say which role is the more romantic?

The transition was caused by two factors, the first the coming of the talking pictures, and the second by the tremendous popularity of "Bulldog Drummond."

Colman's reputation as a subtle and lovable light comedian is clinched by his latest and greatest picture, "The Devil To Pay," which comes to the Theatre on..... Theatre on..... with much advance acclaim

The career of Ronald Colman has been a story of steady progress to the top of the movie tree, largely under the careful guidance of Samuel Goldwyn, the producer who first brought him to Hollywood, and under whose banner he has become one of the most prominent figures in the picture colony.

An Englishman by birth, trained for engineering, descended from the Colmans, father and son, who were playwrights and theatrical producers in eighteenth century London, young Colman early felt the hereditary call of the stage, and was doing well as a juvenile until the war broke out in 1914. A mere youngster, he enlisted in the London Scottish immediately and served during the first and second battles of Ypres.

Invalided home in 1917, he went back to the stage and in time became a prominent leading man, continuing to get engagements until post-war depression in England drove him to the United States as a potential field for his abilities. Two Broadway engagements—and then, Henry King, looking for a leading man for Lillian Gish, saw him at the Henry Miller Theatre in New York, and sent him to Italy to play opposite Miss Gish in "The White Sister." In this picture, and in "Romola," which followed it, Colman attracted much favorable notice in this country.

Samuel Goldwyn signed him by cable while he was still in Rome, and brought him to Hollywood. With Vilma Banky, then newly imported from Hungary, he made a sensation in "The Dark Angel," and with "Beau Geste," for which Mr. Goldwyn loaned his services to Paramount, he was established as a leading film actor.

Co-starred with Miss Banky, in a series of films which made them a traditional pair of lovers—"The Magic Flame," "The Night of Love," "The Winning of Barbara Worth," and "Two Lovers," his reputation made still greater strides. Universally acclaimed as the screen's greatest lover, he soon showed other and even greater ability in widely different parts.

Individually starred for the first time in Joseph Conrad's "The Rescue," he prepared himself for his triumphant debut in talking pictures, the sensational "Bulldog Drummond," which earned him overnight the title of the first actor of the talking screen. His work in that picture, one of the first sound films, as reviewed by leading critics, did more to convince the sceptical regarding the successful future of talking pictures than any other like production, or actor engaged in them.

There followed "Condemned," the adventure romance of the convict on Devil's Island, which proved that the star could continue to play heavy romantic roles if he so desired. To this lengthening gallery of portraits he added that of the suave and resourceful gentleman burglar, "Raffles," a role which Colman himself considered, at the time of its production, to be the most successful he had ever portrayed.

In his newest vehicle, "The Devil To Pay," the star of varied achievements has an unusual opportunity for revealing that cheerful, warm-hearted, spontaneous, and sunny side of his many faceted character heretofore known only to his chosen intimates.

This original screen play and dialogue was written by Frederick Lonsdale, the famous English playwright, whose many stage successes, "Aren't We All?", "The Last of Mrs. Cheney," "Spring Cleaning," and others, have made his name and works almost equally well known on both sides of the Atlantic.

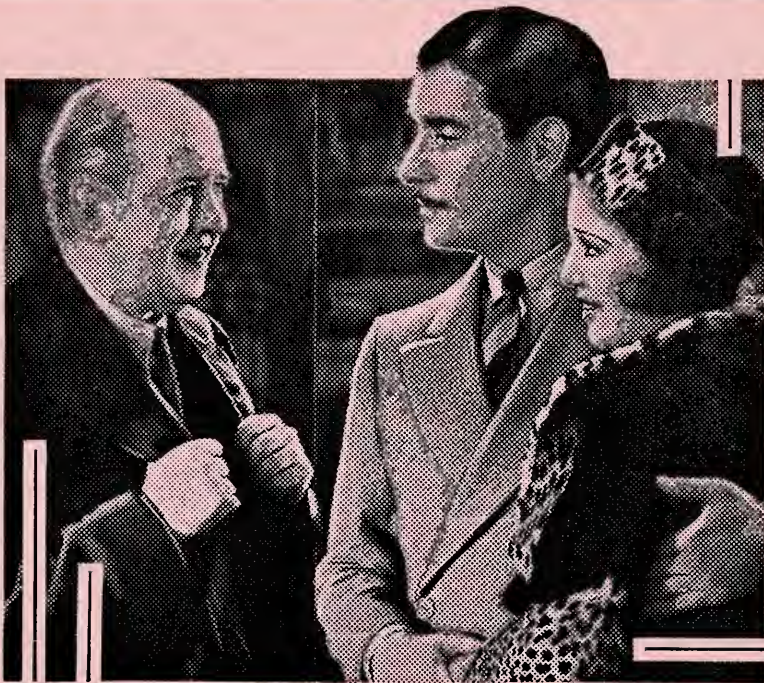
"The Devil To Pay" depicts the life and loves of a happy-go-lucky prodigal son, whose playboy tendencies have frequently closed the parental check book against him, but who, flush, or broke, is always cheerful, never worrying, spending his last penny for a dog, plunging headlong into love, and captivated with his gay nonchalance, everyone whom he meets.

LORETTA YOUNG

Leading Lady to Ronald Colman in Star's "The Devil to Pay"

She was born Gretchen Young in Salt Lake City, Utah; her name was changed to Loretta when a film career came. She is one of three lovely sisters, the others being Polly Ann Young and Sally Blaine, also in the movies. Polly is twenty-one; Sally is nineteen, and Loretta is eighteen years of age. A brother, Jack, was in pictures several years ago with Wallace Reid; but he decided to become a lawyer.

When Loretta was four, her family moved to Hollywood. Perhaps there was a reason, for all of her life she wanted to be on the screen. In Hollywood her uncle was busi-



Ronald Colman in "The Devil to Pay" with Loretta Young

12—Two Col. Scene (Mat 10c; Cut 50c)

MYRNA LOY

Myrna Loy, the actress-sweetheart of Ronald Colman in "The Devil To Pay," now at the Theatre, was born in Helena, Montana. After attending the Westlake school for girls in Los Angeles, she studied dancing under the best teachers available, including Ruth St. Denis.

Made her first public appearance in prologue at Grauman's Chinese Theatre in Hollywood.

Mrs. Rudolph Valentino, becoming interested in her, gave her her first role in a motion picture.

Picture was "What Price Beauty?" made in 1925.

Later she played roles in "Bitter Apples," "Don Juan," "The Black Watch," "The Great Divide," "The Squall," "State Street Sadie," "Evidence," "Hard-Boiled Rose," "Bride of the Regiment," "Cameo Kirby," "Last of the Duanes" and "Renegades."

Signed a Fox Films contract in October, 1930.

Prefers to do character roles; finds them most interesting.

Single and lives with her mother.

Hobby is sculpture; pastimes, horseback riding and swimming.

Reads everything, including fiction, history and biographies.

Doesn't care for pets.

Studied the piano for some time; confesses that she plays it.

Early ambition was to become an actress or stage dancer.

Not at all superstitious.

Height five feet six inches, weighs 120 pounds, has titian hair and green eyes.

DAVID TORRENCE

David Torrence who portrays the role of "Hope" in Ronald Colman's "The Devil To Pay" now at the Theatre, was born at Edinburgh, Scotland. His characterization of "Detective McKenzie" in Ronald Colman's "Raffles" first brought him fame on the talking screen.

Torrence was educated in England and Germany, and started his stage career in New York about 1900 where he had a small part in Richard Mansfield's "Beau Brummel."

After completing this part he played for eight years in one role, the leading role opposite Maude Adams in "The Little Minister." He later played with George Arliss in "Disraeli," Julia Marlowe in "When Knighthood Was in Flower" and with Jane Cowl in the original "Smiling Through" company.

He Didn't Believe in Love — And So —

He was fed up with South Africa, where a typical British parent had sent him to "make a man of himself." Even the mystery of the long African nights failed to work their traditional spell.

Where an American would say, "I'm sick of it," the handsome young Englishman said more decidedly, "I'm not having any more of it, thank you!"

And so a hurried auction disposed of his goods and chattels, bringing enough pounds, shillings and pence to pay his passage home, and to land him in his beloved London with an unspent twenty-pound note in otherwise empty pockets. He knows there will be a bit of a row when his governor learns he has "cut it," and sends his luggage to the Berkley Square mansion in advance—to serve the double purpose of announcing his home coming, and to take the edge from the parental wrath by enabling him to vent some of it on the unresponsive bags and baggage.

The twenty pounds burns in his pocket. In a window a wire-haired terrier wags his first friendly greeting. Fifteen of the twenty sovereigns go for this unlooked for sympathy. He buys the dog. And then the last five went for dinner with a Gaiety actress whose memory had soled him many times during the long African exile.

But when our hero turned up at home for breakfast next morning he met a friend of his sister—a Girl. Something happened. It couldn't be true. He'd met scores, hundreds, of girls. But she was different somehow. All his future plans seemed useless unless they included her. But he was broke. The governor had threatened him with disinheritance if he failed in South Africa. It was all absurd. He must be sensible, find a nice looking heiress, and settle down. This couldn't be love, and besides love was only for flappers and nov-
elists.

He counted his handicaps, and being English, the greater the odds the more determined he became to see the affair through. Of course, that threw into the discard all sensible plans, but he saw it through, with many funny incidents bobbing up throughout his headlong wooing, his set-tos with angry parents, a flustered rival, the other girl, and his birthright of plunging into trouble, according to the smart comedy drama, "The Devil To Pay," Ronald Colman's latest picture which comes to the Theatre on..... An unusual role, it is interpreted by a genius whose admirers are becoming accustomed to the wide variation of the characters Ronald Colman so capably portrays for the talking screen.



Ronald Colman in "The Devil to Pay" with Loretta Young

11—Two Col. Scene (Mat 10c; Cut 50c)

FREDERICK KERR ON STAGE FIFTY YEARS

To Frederick Kerr, who plays the role of Lord Leeland in Ronald Colman's "The Devil To Pay" now at the Theatre, goes the distinction of having played in more original stage productions than any other living actor.

Kerr was born in London in 1858 and started his stage career in America in 1881 as Sir Toby in a revival of Sheridan's "A School for

FREDERICK LONSDALE

Won't Talk for Print — But is Said to be Outstanding Writer of Witty Dialog

For information about the celebrated English author and playwright who wrote the original screen story and dialogue for Ronald Colman's latest talking picture "The Devil To Pay," which comes to the Theatre on..... one must consult "Who's Who." An Englishman seems to resent inquiries into what he rightfully considers his private affairs, and can conceive of no possible public interest in his age, whom he married, and when; what his clubs are, or the nature of his favorite recreation.

Even consenting to be listed in "Who's Who" seems to be a condescending gesture. But the public is interested, and the mentioned book of names and personalities on being consulted gives certain important details at least. From the fat red volume we learn that Frederick Lonsdale is English, born in 1881, is married and has two daughters. He is listed as a dramatic author, and is credited with nearly a score of "publications." For the works of dramatic authors, the successful ones at least, are nowadays published as well as played.

Frederick Lonsdale's devotion to his profession and to the stage is evidenced by his London clubs, the Garrick, the Beefsteak, and the Green Room. That he is not a recluse is shown by his recreations which are given as golf, tennis, and motoring, in the order named.

In the past decade the New York stage has harbored a constant succession of smart comedy dramas from his pen; their opening always being heralded as events, and their future as hits seeming from the record to be well assured. A number of these have been played "on the road," so that Lonsdale's fame as a writer of sophisticated plays in the modern manner has spread widely on this side of the Atlantic. A few have been adapted for the screen, but "The Devil To Pay" is the author's first essay at writing directly for cinematic production. His reticence seems to be strictly personal, as he is said to write the most brilliant talk, or dialogue, of any living playwright.

Among his outstanding stage successes in this country are "The Last of Mrs. Cheney," "Spring Cleaning," and "Aren't We All?"

An old and intimate friend of Ronald Colman's since the latter was a popular leading man in London, Frederick Lonsdale has supplied a vehicle for the "best loved lover" on the screen which, though it differs greatly from his past successes, yet provides the star with a role that fits him like a glove, and reveals further evidence of his amazing versatility.

Goldwyn Persuades Noted Dramatist to Write Screen Drama Especially for Ronald Colman

Frederick Lonsdale Disturbs Producer's Calm by Leisurely
Method of Evolving Story, But Wins Enthusiastic
Commendation When Script is Completed;
Noted Cast Supports Star

One night, a young man walked aimlessly into a London supper club. He was lonesome. There he found a companion, — a man who rebelliously, belligerently, told him of his family entanglements. The tale was not very enheartening to hear, but to Frederick Lonsdale, listening, it was a play. Out of his night club companion's confession, Lonsdale wrote "Spring Cleaning," the play which, he says, gave him "a position in life." Ever after, meals and food have had an importance to Lonsdale that goes beyond mere sustenance.

Only a few months ago, Mr. Lonsdale was in Hollywood, sitting in on the transcription of that play to the talking screen. A cosmopolitan fellow who boasts that he has crossed the Atlantic some forty times, he has friends everywhere. In Hollywood, as in London, Paris, Venice or Munich, he is dined and feted, agreeably to him. During dinner at the home of Samuel Goldwyn, he discussed with that picture producer the idea of his next play,—a prodigal younger son, beset with the problems of an advantageous marriage.

The idea excited Goldwyn. "Why not write a picture for us? That would be a fine story for Ronald Colman!"

Lonsdale demurred. For one thing, he didn't want to write "a picture." Yes, some day, he might write a "screen play,"—something that in audible pictures would try to combine the movement and the pace of the cinema with the wit and grace and

lyric charm of the theatre. But he persisted,—the "prodigal son story" would be much more profitable for him as a play than as a picture. Once produced on the stage on a royalty basis, it could still be converted to pictures at a handsome sales price. "The Last of Mrs. Cheyney" and "The High Road" had been, for him, eminently satisfactory experiences.

The gray and gold damask of the Goldwyn table linen was disfigured by cryptic rows of pencilled figures before the discussion subsided. Tangibly, all that came of it was a meeting with Colman to whom the playwright told the story of which not one word had been written.

The tête à tête over Colman tore into Goldwyn's office, bursting with enthusiasm. Here was an opportunity for gay, romantic nonsense—for polite improprieties, for everything he wanted to do.

The discussion between Goldwyn and Lonsdale began all over again. Finally the producer made a radical proposal. The picture made from the story would be produced and presented on a royalty basis. Lonsdale having no further reason for holding out, promised to see what he could do. He would write a play, but he would not work on a weekly basis, nor would he accept any payment until his efforts took definite form. Then he hid himself off to England to whip the script into shape.

In April of this past summer, Evelyn Laye arrived to make her first talking picture, "One Heavenly

Night," for Samuel Goldwyn. She brought the much sought Lonsdale script with her.

A meeting of the Goldwyn staff was called and the playwright's brain child was brought out into the light of day. All the Lonsdale crispness of dialogue and brilliant inventiveness of situation were evident as the dramatic interest of the story mounted and mounted until . . .

"What's this?" the reader asked. "To be continued" look, that's what it says! They gathered around. Lonsdale had written his play up to the tottering brink of his climax—and then sent it on unfinished. There was a cryptic note reading "If you like this much, you'll like the rest."

The Goldwyn offices were agog with excitement. Cables, more cables, then phone calls began crossing the Atlantic. Goldwyn liked the first eighty-three pages so well that he found no way of controlling his anxiety for the remaining seventeen. Here was what promised to be the grandest story he had ever seen. Yet he couldn't get it finished, nor, more important still, could he sign the contracts and buy the play. For Lonsdale had refused to accept Goldwyn's money.

Colman himself was in London. Goldwyn had him call on the playwright to get the unfinished portion of the script. Lonsdale laughed. "Tell Goldwyn I'll bring it along myself directly."

Directly—and not before, Lonsdale appeared in Hollywood and out of a mass of income tax receipts, telephone bills and real estate announcements, produced the remainder of the script.

Then came the explanation. Lonsdale had held back the end of the play, and had refused payment because he didn't want Goldwyn to buy an unsatisfactory story. If the story was to be done at all it was to be done as written. He didn't attempt any makeshift adjustment on a partially satisfactory story and he didn't want to hold Goldwyn to his agreement if the script was unacceptable as it stood. Were changes necessary?

Goldwyn threatened to shoot anyone who so much as changed a comma. The play was set.

A brilliant, sensitive director was engaged. A lovely and gracious lady was signed to play opposite Colman. "The find of the year" they called her. A capable cast was assembled, rehearsals were begun with Lonsdale sitting in on the shooting.

Two weeks of rehearsal passed. The first batch of "rushes" were screened. It represented an investment of about \$175,000.

"It's no good, gentlemen," Goldwyn announced through the darkness of the projection room.

Following what has become something of a tradition at the Goldwyn studios, the entire footage was scrapped and a new picture begun. "Raffles" and "Bulldog Drummond" both had had similar false starts.

A new cast was engaged,—Loretta Young was borrowed, David Torrence and Fred Kerr, (Colman's fellow players in "Raffles," Myrna Loy and a newcomer, Florence Britton. George Fitzmaurice, a Goldwyn standby since the days of "The Dark Angel" having just completed the Evelyn Laye picture, "One Heavenly Night," was recruited to wield the megaphone for Colman on the second start of the Lonsdale story.

This new combination worked miracles. A fresh, vigorous spirit took hold of the company. Situations that before had seemed flat now held breathless excitement. Lines sparkled and people breathed. And all was well and merry again,—as it had been in "Raffles" and "Bulldog Drummond."

So well and merry, in fact, that a few hours before he boarded the Bremen for Europe, Goldwyn decided that anything less than a Broadway presentation of the picture, newly named "The Devil to Pay" would be an injustice.

This newest of Ronald Colman pictures, which is said to start a new trend in the field of talking pictures is to be shown at the . . . theatre on . . .

Ronald Colman Enjoys Role of Rich Idler

Finds Character Lovable, and
Not Altogether At Fault—Says
Parents Also to Blame

In as fine a bit of character drawing as his genius has ever portrayed, Ronald Colman came to the . . . Theatre on . . . in "The Devil to Pay," a modern comedy-drama specially written for him by the famous English playwright, Frederick Lonsdale.

As Willie, wayward son of Lord Leeland, Colman never crosses that thin border line which differentiates the happy-go-lucky, devil-may-care prodigal son from the vicious, self-indulgent waster, or the blase, cynical, wise-cracking smart-aleck, that idle sons of the rich are so often represented to be.

Reproaching Willie for his continued succession of failures his father says, "It would serve you right if I kicked you into the street. What would you do then?" Willie explores his pockets. "Sir," he replies, "any man with a watch, a gold cigarette case, and—three and ninepence—could, if he chose, conquer the world."

"Why don't you?" asks his lordship.

"It would mean having to stay in one place too long," Willie explains as if to a dull child. And that is the key to the central character, which as played by Colman supplies constant action, surprise and laughter to the sprightly comedy. At the end of the interview Willie has the best of the argument, getting a hundred pounds from his father. To show his gratitude, he gives the old gentleman an inside tip on a long shot Derby entry—which proves to be a winner.

His fascinating nonchalance, his audacity in making love to an heiress, to whom he will not propose until her father says he'll cut her off without a penny if she marries him, represent the lad's spirit and his code of honor. When he reproaches the girl for insulting him by sending him a check, she retorts that if he refers to it again, she will smash him over the head with a bottle, he exclaims eagerly "Do you mean it? I've been ten years looking for a girl like you!"

Idle sons present to wealthy parents the same problem the world over. If the young man goes wholly to the bad, it is all too often the fault of the elders, in the opinion of Ronald Colman.

"The character of Willie Hale is typical of modern youth," he says, "there is nothing vicious in his make-up; nothing mean, or low. In fact he is the soul of honor." Colman smiled as he continued, "I was not an idle son of wealthy people, and unlike Willie, I had neither the means nor the leisure to become a 'waster.' So, like every one who has made his own way, I feel that with his advantages I would have done better. But would I or would you?"

"A son of a wealthy nobleman, especially in England, has no great choice in the matter of a career. Unless he shows special talent for a definite vocation, his training for the future is quite likely to consist of the customary years at Oxford or Cambridge, and inculcation into the traditions and practices of his caste. Which, you must admit, is not the best equipment for an individual start in life. Getting rid of money is their supreme accomplishment, yet as a class they are absolutely trustworthy on points of honor, and in decency, courage, and in human relations, they are admirable. Willie happens to be lovable as well. Life, they say is too serious for a chap to take seriously.

"When his father tells him he can do so-and-so, or 'go to the devil,' Willie replies 'I'm tired of going to the devil.' Why his innocently intended escapades should be looked upon as crime, is beyond his imagination. Though he wants to be independent, he has no means of getting a penny from any but parental sources, except the race track, so why blame him for playing the ponies?"

In that he is a stoic in adversity, as pleased as a child with a new toy when fortune smiles, generous to a fault; kindly in judgment, placing personal honor above all else; in that he is a devil with women, and old people and dogs; Willie Hale represents what every man would like to be, what every woman would choose if she could. It is a character that Ronald Colman is proud to add to his growing gallery of screen portraits which he has made both loved and famous.

LORETTA YOUNG A HOLLYWOOD FASHION ORACLE

Piquant Lead in Colman's Newest Lays Bare Style Trends

Women are going to have a treat when Ronald Colman's new talking picture, "The Devil to Pay" comes to the . . . theatre on . . . They're going to get some first hand information about what Dame Fashion is planning for the new season and no more charming a person than Loretta Young is going to give them the tip-off.

Yes, it's true. Loretta went to the smartest shops in New York and Los Angeles for the advanced creations she wears in this sophisticated comedy-drama of modern society. As the discriminating daughter of an indulgent millionaire father, the young actress is required to dress in the height of fashion throughout the picture. Among many others, striking effects are achieved with the following three creations which Miss Young wears throughout the important sequences in the picture. The dresses or ensembles are illustrated at the right.

For a simple creation that is both beautiful and effective, Miss Young chooses a sheer material and sets it off to advantage with a form-fitting smartness that is both reserved and feminine. An intricate brocade is used for the purpose of enhancing the general effect of the creation. The dress is of a flower printed design and its many soft colors blend harmoniously with its pattern. Its very short sleeves tie in a knotted bow in the manner of the hip girdle, wide at one side, tightly draped and knotted on the left side. The skirt has godets and a thirteen inch hem in the afternoon fashion. Three-quarter beige suede gloves are worn with this frock, and the bag the young lady carries is conceived of harmonizing brocade.

Miss Young's beige felt hat has a graceful brim that widens at the sides to permit of a flat feather applique. This outfit appears on the left hand side of the illustration.

For the formal sequences of "The Devil to Pay" Miss Young makes her

appearance in a dinner gown of grace and brilliance which commands attention by the clever fashioning of its fine black net, and the fascinating sparkle of a metallic-striped net.

Of course it is very long, and very full from the line of the knee to the hem. And of course it is form-fitting from its bateau neckline to the knee. Lined with black taffeta, its blackness is relieved only at the top of the bodice in its unusual sleeve.

The loose Russian sleeve narrows to a becoming tightness at the elbow

and again flows into a graceful bell-shaped or circular cuff. Shiny gold cloth bands lend brilliance to the fine net. The dress is shown in the center.

Then there is a charming afternoon ensemble of black transparent velvet. The skirt is tight fitting from the waistline to a point just below the knee, and then flares into soft folds. The blouse is a three-quarter tunic style, of white satin, buttoned at the cuffs with ebony.

The suit jacket is simply fashioned.

buttoning once at the waist but owing its effectiveness to cuffs and entire edge trimming of leopard fur. And just to tell you that the chic black velvet hat belongs to no other costume, it carries a touch of matching leopard.

These are but three of many stunning creations the captivating player wears in "The Devil to Pay," to aid her in winning the heart of the care-free society gallant portrayed by Ronald Colman, star of the picture.



17—Three Col. Fashion Feature (Mat 20c; Cut 75c)

YOUR SLIDE



Cuts and Mats

Apply at your nearest United Artists exchange for cuts and mats on "The Devil To Pay." See price list attached to this Campaign Book.

Leading Ladies in Colman's Pictures Cause Complications; 3 Beauties in Star's Newest

Leading ladies in Ronald Colman pictures are always related to production problems—related in a personal way, that is.

In "The Devil To Pay," the Frederick Lonsdale screen play in which Colman appears at the theatre on, he has not one, but three lovely young ladies in the principal feminine parts. Remembering past complications, the studio prophets licked their chops in anticipation of a flood of new stories.

They remembered the story of Lily Damita, to whom a practical joke was a practical joke, and as such, pretty darn important, and of how, one bright and shiny day during a location scene on Catalina Island during the shooting of "The Rescue," she had carried one of her practical jokes a little too far, and as a result, had found herself booted a considerable distance off the ground. And of how Lily turned, not angry, but chal-

lenged, and had forthwith driven a steam-hammer right sock that had been nothing less than effective. Anyway it had been a great story for the company dining hall that evening—a friendly one, too.

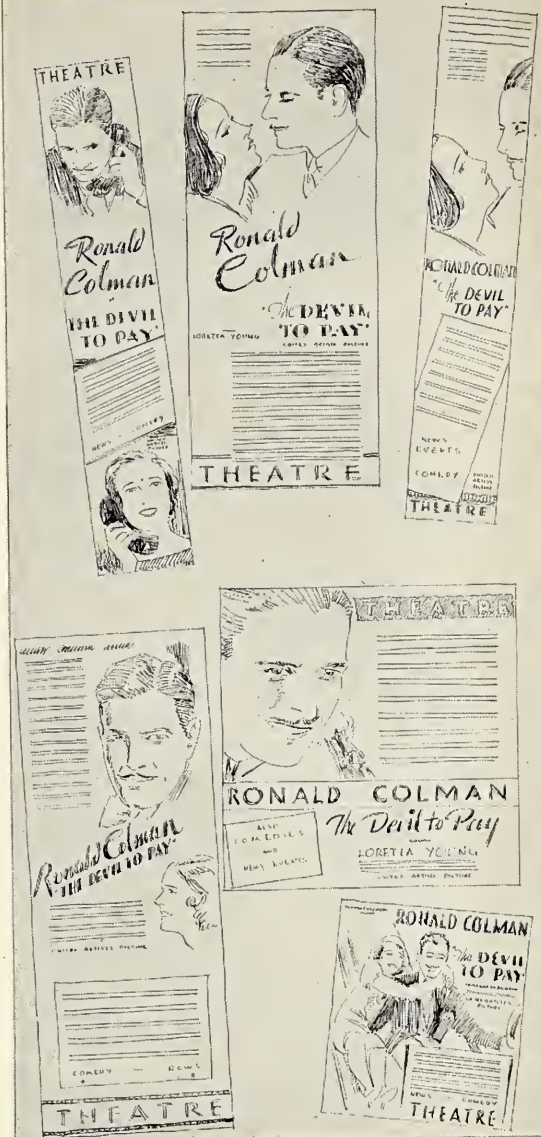
Other stories, too, concerned the pale and fair Joan Bennett in "Bulldog Drummond," and of the misty, romantic haze in which she moved through its thrills and chills and things. And of how her successor, Ann Harding, determined that there would be no rumor of sentimental dilly-dallying to connect the fair names of Harding and Colman. So, on the first day's work on the picture, Miss Harding brought her husband to work with her, and not only did that, but indulged herself, obviously for Colman to see, in a varied assortment of public affection for her husband that she had never displayed before or since.

In his new picture, "The Devil to Pay," Ronald Colman had something of a security in numbers—security from gossip. His three young ladies were all concededly young and beautiful. Their parts in the Frederick Lonsdale screen play were of fairly equal size and importance. All of which more or less kept them in line, or rather, built for them a protecting wall against the idle studio talk that had heretofore been inevitable in Colman pictures.

Each one of the three young ladies is a western girl. Loretta Young was born in Salt Lake City. Myrna Loy grew up in Helena, Montana, and later went to Los Angeles to study dancing under Ruth St. Denis. The last of the trio is Florence Britton, from San Francisco, granddaughter of the millionaire president of the Pacific Gas and Electric Company, making her first appearance in pictures as the newest of Samuel Goldwyn's many screen discoveries.

Miss Britton is the young lady whom it is rumored Goldwyn has in mind for "Street Scene," the Pulitzer Prize play that, with "The Greeks Had a Word For It" and other plays and stories that he is now in the process of acquiring, will comprise his 1931 production schedule for United Artists.

ORIGINAL AD LAYOUTS MADE UP THROUGH REARRANGEMENT OF THE DESIGNS IN THIS BOOK



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Flash the National Screen Trailer on "The Devil To Pay."

For sound-equipped theatres two distinct styles are available:

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NATIONAL SCREEN SERVICE

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SAMUEL GOLDWYN presents

RONALD COLMAN

"The Devil to Pay"

with

LORETTA YOUNG

SCREEN PLAY AND DIALOGUE BY
FREDERICK LONSDALE



Country of
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The talking screen's most fascinating romancer in a captivating heart escapade written by a past master of smart, sophisticated comedy. An audacious gallant laughs his way out of trouble, turns high society topsy-turvy with his pranks and wows and wins the heart of a lovely beauty. Piquant entertainment more delightful than anything you've seen this season.

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Production stills are available in sets of 30 and 20. Those in the set of 30 measure 11" x 14" and make exceptionally attractive lobby and window displays. Stills of this size were gotten up for "The Devil To Pay" and brought forth much favorable comment from exhibitors benefitting by their use. These shots provide perfect copy for cut and roto illustrations. The small additional outlay necessary is more than made up for by the many uses to which these shots can be put.

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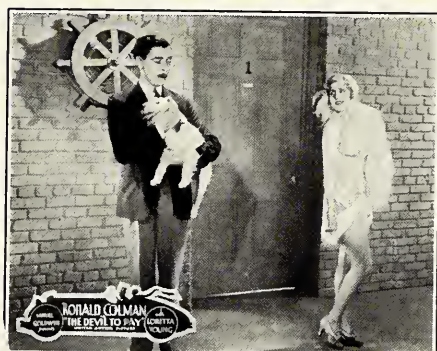
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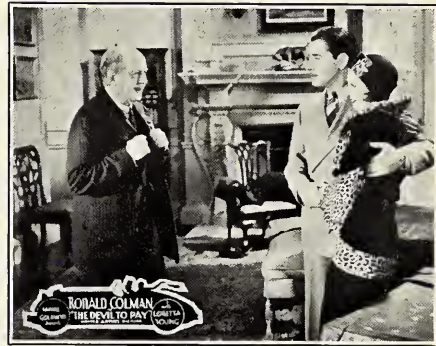
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in

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RONALD COLMAN

in
"The Devil to Pay"

with
LORETTA YOUNG
Screen Play and Dialogue by
FREDERICK LONSDALE

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SHEET



3
SHEET
NO. 1



6
SHEET



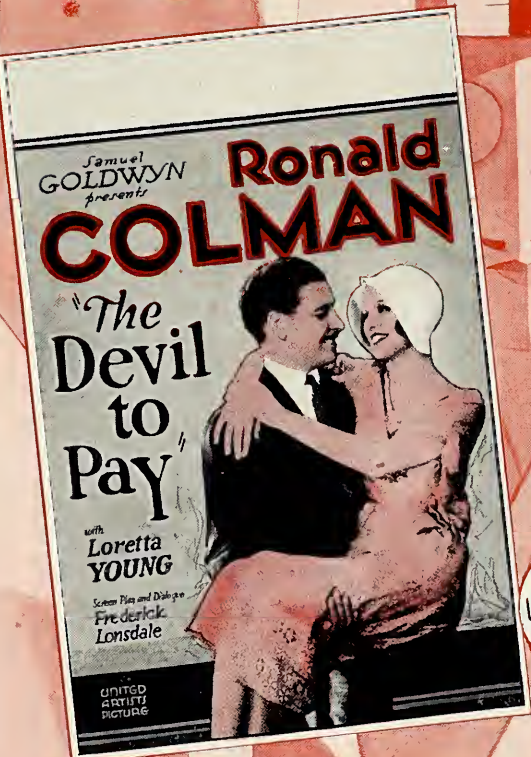
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